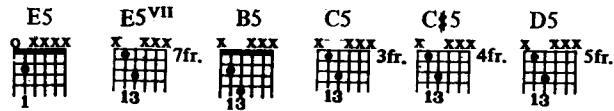


BABYLON

Words and Music by
Taimé Downe and Greg Steele



Bright Rock ♩ = 160

Intro (Drums) 3

G5 G♭5 F5 E5 Rhy. Fig. 1 A B5

P

A5 E5 G5 G♭5 F5 (end Rhy. Fig. 1)

1st, 2nd, 3rd Verses

E5 A5 B5 A5

1. Liv - in' in L. A. is so much fun! _____
2,3. See additional lyrics

Rhy. Fig. 2

P

E5 G5 G♭5 F5 E5 A5 B5 A5

Boy, you is ug - ly and your girl - friend weighs a ton... We were

(end Rhy. Fig. 2)

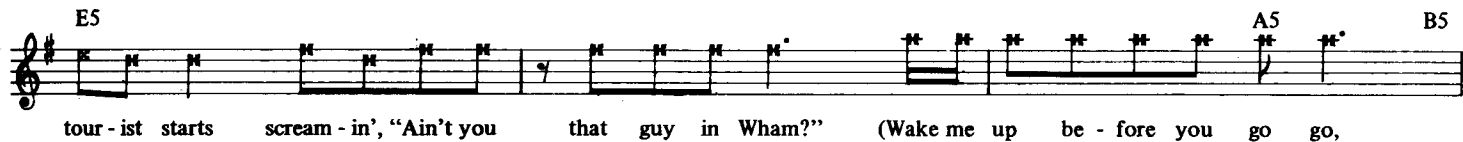
P

w/Rhy. Fig. 2

E5



E5



E5

E5^{VII}

sl.

B5

C5

C#5



Chorus

D5

B5

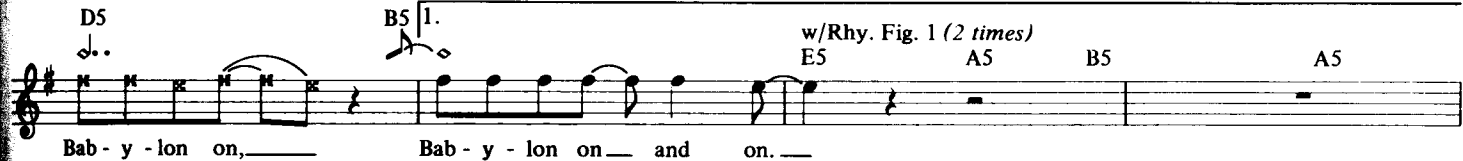
w/Riff A
N.C.(E5)



D5

B5

w/Rhy. Fig. 1 (2 times)
E5 A5 B5 A5



E5

G5

Gb5

F5

E5

A5

B5

A5



2nd time to Coda

G5 Gb5 F5

Guitar solo
w/Rhy. Fig. 1 (4 times)
E5 A5 B5



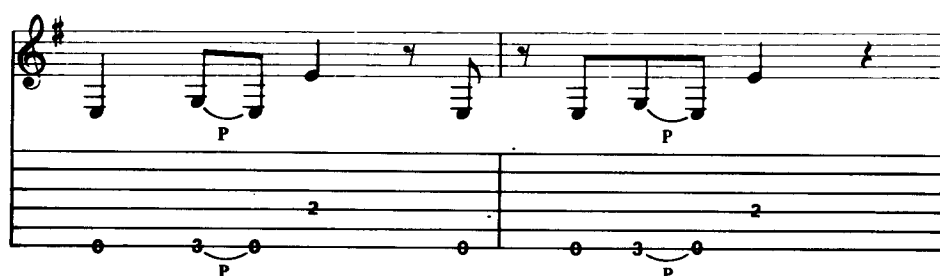
Full

Full

Full

Full

Riff A



**Words and Music by
Taimé Downe**

Bright Rock ♩ = 168

G5 G6 G5 G6 G5 A5 A#5 B5 C5 C6 C5

Full

Full hold bend

C6 C5 E5 F5 F#5 G5 G6 G5 G6 G5 B5 C5 C#5

Full

Full

D5 D6 D5 C5 C6 C5 C6 G5 P G6 G5 G6 G5 E5 F5 F#5

Full

Full

Full hold bend

sl.

1st, 2nd, 3rd, 4th Verses

G5 E5 F5 F#5 G5

1. I saw a num - ber writ - ten on the wall, — said — "For a good —

2.3.4. See additional lyrics

A5 A#5 B5 C5 Bb5 C5 Bb5 E5 F5 F#5

— time call... " Dial - in' two eight one one sev - en six six eight. —

C6 C5 C6 G5 G6 G5 G6 *sl.* G5 E5 F5 F#5

trem. pick steady gliss.

sl.

G5 Full G6 G5 G6 G5 E5 F5 F#5 G5 G6 G5

hold bend

Full

P

P

G6 1/2 G5 A5 A#5 B5 C5 C6 C5 C6 C5 E5 F5 F#5

Full

Full

sl.

sl.

G5 G6 G5 G6 G5 B5 C5 C#5 D5 D6 1/4 D5 C5

P

P

1/4

C6 C5 C6 G5 Full G6 P G5 P G6 Full G5 E5 F5 F#5

D.S. (take 2nd ending) al Coda II

Full hold bend

sl.

Coda II (cont. Rhy. Figs. 3 & 3A)

w/Rhy. Figs. 3 & 3A (both 1½ times)

G5 F#5 G5 B5 D5

Yeah, I got your num - ber off the bath - room

G5 F#5 G5 F#5 G5 F#5 G5 B5 D5

wall. And boy am I luck - y that I

G5 E5 F5 G5

did - n't use the oth - er stall.

12 12 10 12 9 10 12 12 10 7 8 10 10

Additional Lyrics

2. Pick up the phone and I start to think.
I get excited when it starts to ring.
What will she look like, what will she say?
If it's good I'll call her every day.
I got your number off the bathroom wall. (To Chorus)
3. You answered the phone in a sexy voice.
I got excited and I have no choice
To put another dime in the telephone
'Cause my number's alone at home.
I got your number off the bathroom wall. (To Chorus)
4. Repeat 1st Verse (To Chorus)

**Words and Music by
Brent Muscat and Taime Downe**

Fill 1

Harm. ---- 1
8va

Harm. ---- 1

5 5

[illegible]

A5 w/Fill 3 D5 C5 A5 (end Rhy. Fig. 2)

bot - o - my. One more swig will

C5 w/Fill 3 D5 C5 w/Rhy. Fig. 1 & Riff A N.C.(E5) 4

al - ter my_ psy - chol - o - gy.

Bridge A5 C5 w/Riff B N.C.(E5)

Drown - ing all_ my sor - rows in_ my gin._ I

sl. sl. sl.

9 9 11 (11) 12 11 11 12 14 12 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

7 7 9 (9) 10 9 9 10 12 10 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

sl.

A5 C5 w/Riff B N.C.(E5)

wish that I_ just knew where I been_ last night.

sl. sl. sl.

9 9 11 (11) 9 11 11 9 7 (7) 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

7 7 9 9 7 9 9 7 5 (5) 7 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9 12 9 12 9 12 9 9 7 9

sl. sl. sl.

Fill 3

sl.

5 4 5 3 2 3 2

sl.

Riff B

5 7 5 7 7 7 5 7

Guitar solo
w/Riff C
N.C.(F#5)

Riff C

Play 8 times

Rhy. Fig. 3

N.C.

Chorus
w/Rhy. Fig. 2 (2 times)

E5

Em7

A5

Bot - tle in front of me is

C5

A5

w/Fill 3
D5

C5

One more swig will

C5

A5

w/Fill 3
D5

C5

N.C.(E5)

al - ter my psy - chol - o - gy.

Got a bot - tle in

Gtr. I

1/4

1/4

P

1.

2.

front of me. It's like a fron - tal lo - bot - o - my.

bot - o - my.

Gtr. II

Gtr. I

1/4

P

CATHOUSE

**Words and Music by
Taimé Downe**

[illegible]

w/Rhy. Fig. 1

G5 F5 C5

5 3 (5) (3) 2 3 2 3 2 3 5 3

w/Rhy. Fig. 1
G5 F5 C5 (end Rhy. Fig. 1A)
Rhy. Fig. 1A *sl.* *sl.* *sl.*

The musical notation for Rhythm Figure 1A consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a sequence of notes: G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B

1st, 2nd Verses
G5 C

Let's go down 'cross the tracks_ where a pus - sy ain't no fe - line.
Let's go to the house_ where bus' - ness is a pleas - ure.

Rhy. Fig. 2 (end Rhy. Fig. 2)

The musical score is presented in three systems. The first system contains the vocal melody for the first and second verses, written on a single staff with a treble clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is marked with a repeat sign and includes the lyrics: 'Let's go down 'cross the tracks_ where a pus - sy ain't no fe - line.' and 'Let's go to the house_ where bus' - ness is a pleas - ure.' The second system shows a rhythmic figure, also on a single staff with a treble clef, marked 'Rhy. Fig. 2' and '(end Rhy. Fig. 2)'. The third system displays the guitar accompaniment, consisting of five staves. The first two staves show the standard notation, while the bottom three staves provide a fretboard diagram with fingerings (numbers 1-5) and a triplet marking '(3)'.

w/Rhy. Fig. 2 (3 times)

G5 C

Rev up my Chev-y, I'm gon - na pay to play. With a
Per - ver - sion, is an a - ver - sion that won't go a - way. I'm a

G5 C

lick - it - y split — I like — that taste, — I push a - head and fall be - hind. —
hard, hard act — to swal - low, and she's my bur - ied treas - sure.

G5 w/Fill 1 C

And such a good, good time, — we just wan - na stay. }
It - 'll be a long, long time — be - fore I'm on my way. }

Chorus G5 D5 C5 w/Fill 2

Just got back from the best cat - house — in town, — and had the

Rhy. Fig. 3 (end Rhy. Fig. 3)

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3 3 (3) 3 3 3 3 3

w/Rhy. Fig. 3 (3 times) w/Fill 3 G5 D5 C5

best piece of Mo - na Li - sa I — ev - er found. — So

Fill 1

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3

Fill 2

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3

Fill 3

5 5 7 5 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3

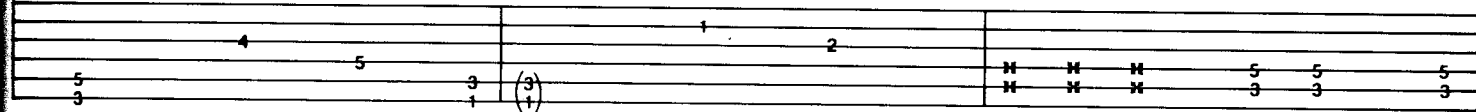
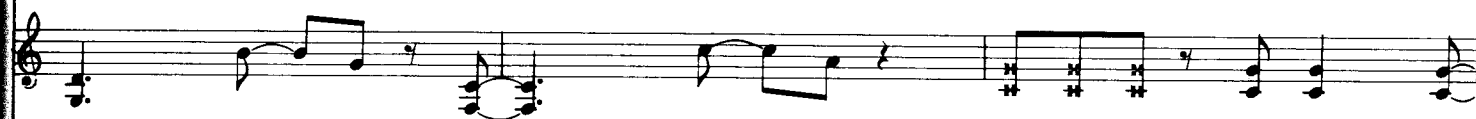
Bridge

G5

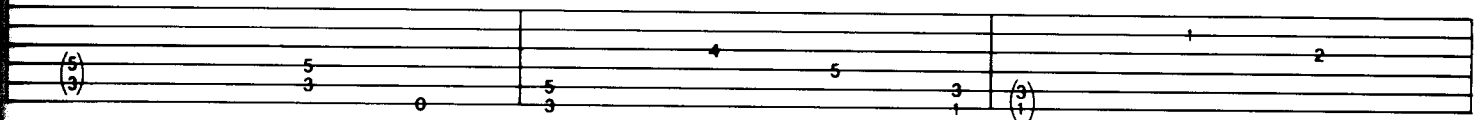
F5

C5

Ooh, _____ I won't get a - mov - in' _____



Gas up my Chev - y, head - ed down the way, say - in',



C5

P.M.

P.M.

P.M.

D.S. al Coda

just get, get me back, get me a - back _____ I say.

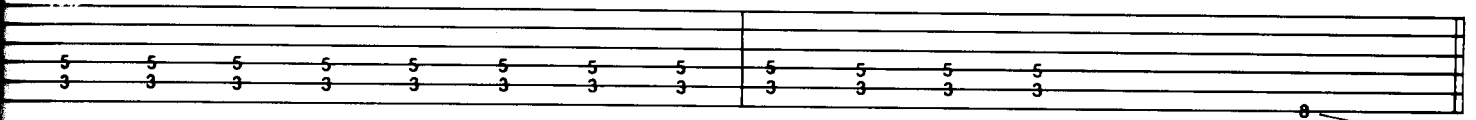


P.M.

P.M.

P.M.

sl.



sl.

Coda

(Cont. Fill 3A)

Chorus

A5

E5

Now I'm go - in' back to the the
Now I'm go - in' back to the the

Rhy. Fig. 4

7 7 9 7 7 9 9

w/Fill 4

best cat - house in town...
best cat - house in town...

D5

(9) 9 11 9 9 11 7 (7) 7 9 7 7 9 7 (7) 7 9 7 7 9

And that's the
to get some
(end Rhy. Fig. 4)

w/Rhy. Fig. 4

*w/Fill 5

best piece of Mo - na Li - sa I ev - er found...
more of that cheap lit - tle tramp right by now...

A5 E5 D5

10 (11) 10 13 (13) 10 17 19 17 19 10

Repeat and fade

*After 1st time, play Fill 5
an octave (12 frets) lower.

Fill 4

10 (11) 10 13 (13)

Fill 5

8va

19 (19) 17 19 17 19 (19) 17 19 17 19

CITY HAS NO HEART

**Words and Music by
Taime Downe and Brent Muscat**

B5 C#5 G#5 A5 B5^{XIV} E5 E7(no 3rd)

7fr. 9fr. 4fr. 5fr. 14fr. 7fr. 10fr.

Bright Rock ♩ = 160

E5 B5 A5

Intro Rhy. Fig. 1 ----- Play 4 times w/Rhy. Fig. 1 (4 times)

f E5 B5

A5 E5 B5 A5

sl.

1st, 2nd, 3rd Verses

G5 C5 G5 F5 C5

(1.) Sun's com - in' up in the west, I've got my pearl and my steel. — An' The

(2. 3.) Face it, this place is a mess. It's got a hole in the ceil - in'. (end Rhy. Fig. 2)

Rhy. Fig. 2

(end Rhy. Fig. 2A)

Rhy. Fig. 2A

sl.

w/Rhy. Figs. 2 & 2A

G5

C5

G5

F5

Bren - nie takes a look at Sta - cy, says, "Boy, is this for real?"
rain comes and wash - es a - way all the hope and the feel - in'.

(end Rhy. Fig. 3)

C5

Rhy.
Fig. 3

B5

C#5

B5

G#5

A5

B5

(1.3.) The heat is com - in' down and I'm not laugh - in'. I
(2.) And Jack - ie's feel - in' numb, face down on the ta - ble. Greg is

w/Rhy. Fig. 3 (2 times)

C#5

B5

G#5

A5

B5

C#5

pulled my trig - ger, I'm blast - in' for ac - tion. I jump in - to the sad - dle, I'm
pop - pin' bub - ble gum, mak - in' love to Bet - ty Gra - ble. Walk - in' up and down the streets

B5

G#5

A5

B5

B5^{XIV}

sl.

sl.

not walk - in'. I'm sick of this town and all its talk. This
of blood and fash - ion, I've had it up to here with this so called at - trac - tion.

Chorus

E5

B5

A5

w/Rhy. Fig. 4 (7 times)

E5

B5

cit - y, yeah, has no heart.

Rhy. Fig. 4

A5

E5

B5

A5

It's got a mouth that keeps a - run - nin', and ba - by, it won't stop.

E5

B5

A5

E5

B5

A5

E5

B5

This cit - y has no heart.

To Coda 1.

A5

E5

B5

A5

E5

B5

A5

It's got a mouth that keeps a - run - nin', and ba - by, it won't stop.

2. A5 ^{Ⓢ open} E E5

*Flick pickup switch in specified rhythm

Bridge

I said hey, this

E7(no 3rd)

cit - y has no heart. I said

^{Ⓢ open} Rhy. Fig. 5 E E5 B5 A5 (end Rhy. Fig. 5) w/Rhy. Fig. 5 (3 times) (E) E5 B5

hey, this cit - y has no heart,

A5 (E) E5 B5 A5

(Whispered:) has no heart,

(E) E5 B5 A5 B5 P.M.

Gyp - sy junk - ie ba - by, you're

*After 2 bars, gradually release P.M.

sit - tin' in the sun, and there's no use try - in', but you did it a - gain, oh no.

Guitar solo
w/Rhy. Fig. 4 (8 times)
E5 B5 A5 E5 B5

Full 1 1/2 Full P Full P Full P Full

Full 1 1/2 Full P Full P Full P Full

15 12 15 (15) 12 14 12 15 12 14 12 15 12 14 12 15 12 14

A5 E5 B5 A5

Full Full Full Full Full P Full P

12 12 12 15 12 15 (15) 15 12 15 (15) 12 15 15 15 12 (15) 12

E5 Full B5 A5 E5 B5

Full sl. sl.

15 15 14 12 14 12 14 12 14 12 (12) 7 9 11 11

A5 E5 B5 A5

sl. sl. sl.

(11) 9 9 9 9 7 7 0 9 11 9 (9) 7 (7)

E5 B5 A5 E5 B5 A5

sl. sl. sl. sl.

0 9 11 11 (11) 9 9 9 9 7 7 0 9 11 9 (9) 7

D.S. al Coda

Coda

A5 E5 B5

This cit - y,

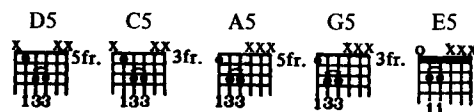
A5 E5 B5 A5

yeah, yeah. This

Repeat and fade

DON'T CHANGE THAT SONG

Words and Music by
Greg Steele and Taimé Downe



Moderate Rock

Intro Gtr. I A5 Riff A

w/Fill 1 4th time D5 C5 Play 4 times

H P.M.----- P.M.----- H

1 2 2 7 5
A B 3 2 2 7 5
H 3 2 2 5 3 H

A5 D5 C5 Play 4 times A5 1st, 2nd Verses

(4th time:) 1. Be - fore I turn on my lov - er, got - ta
2. See additional lyrics

(Both gtrs.) Rhy. Fig 1

P.M.----- P.M.----- H P.M.-----

2 2 7 5 2 2 2 2 2 2 2 2
0 0 0 0 0 0 0 0 0 0 0 0
H 3 4 2 0 0 2 0 0 7 5 5 3 H

turn on my ster - e - o. D5 C5 Mm, and it

(end Rhy. Fig. 1)

H P.M.----- P.M.----- H

2 2 2 2 2 2 2 2 7 5
0 0 0 0 0 0 0 0 7 5
H 3 4 2 0 0 2 0 0 5 3 H

Fill 1 (Gtr. II)

pick slide

H

w/Rhy. Fig. 1 (2 times)

w/Rhy. Fig. 1 (1st 3 bars only)

[illegible]

me ag - gra - va - tion when she start - ed mess - in' with that dial. _____ Don't you

Chorus
1st time w/Riff A (4 times)
2nd time w/Riff A (3½ times)

A5 D5 C5 A5 D5 C5

change that song, it's my fa - v'rite rec - ord. Don't you

A5 D5 C5 A5 D5 C5

change that song, it goes on and on — a - gain. — 2. We

D5 C5 Bridge D5 A5 G5 A5

And ba - by, there's no rea - son why we can't get — a - long. —

D5 A5

It's eas - y to see — I got the mu - sic in me. — When it boils —

G5 C w/Riff A (3½ times) H A5

— down, if you're gon - na hang a - round, ba - by, don't change that song. —

Gtr. II Full Full

Gtr. II Full Full

D5 Full C5 Full A5 Full D5 Full C5 Full H

D5 Full C5 Full A5 Full D5 Full C5 Full H

A5 D5 C5 A5 D5 C5 sl.

A5 D5 C5 A5 D5 C5 sl.

First system of musical notation. Guitar staff: E5, A5, G5, E5 *sim.* Bass staff: 11, 9, 12, 12, 9, 9, 11, 9, 9. Dynamics: Full, P, H P.

Second system of musical notation. Guitar staff: E5, A5, G5, E5. Bass staff: 9, 11, 9, 11, 9, 12, 12, 14, 12, 12, 14, 12, 12, 14. Dynamics: Full, H, H P.

Chorus
w/Riff A (till end)

Third system of musical notation. Guitar staff: A5, D5, C5, A5, D5, C5. Bass staff: 12, 12, 12, 12, 12, 12. Dynamics: Full, H.

change that song, I'll miss — my fa - v'rite rec - ord. Don't

Fourth system of musical notation. Guitar staff: A5, D5, C5, A5, D5, C5. Bass staff: 12, 12, 12, 12, 12, 12. Dynamics: Full, H.

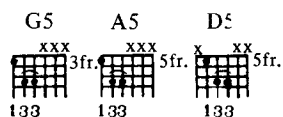
change that song, it goes on and on — a - gain. — Don't

Additional Lyrics

2. We took her forty-fives right in my hand.
And baby, I've got twelve inches of fun always at my command.
Ease it out the sleeve, put the needle in the groove.
It ain't no silver platter, it's a matter of who does who.
And I started shakin', the lady started shakin' and everything I did I doubt.
In the midst of satisfaction she caused a distraction when she started messin' with that sound. (To Chorus)

NO ROOM FOR EMOTION

Words and Music by
Brent Muscat and Taime Downe



Moderate Rock ♩ = 120

Intro Lead gtr. D5

mf let ring-----

Full

p

T 10 10

A 11

B 10 9 10 9 9 9 (9) 7 7 7 (7) 10 8 7

Rhy. gtr.

*P.M.

mf

T

A 7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7 7 7 9 7

B 5

*Rhy. gtr. plays P.M. throughout, except during Chorus.

Riff A G5 A5 D5 G5 A5 D5

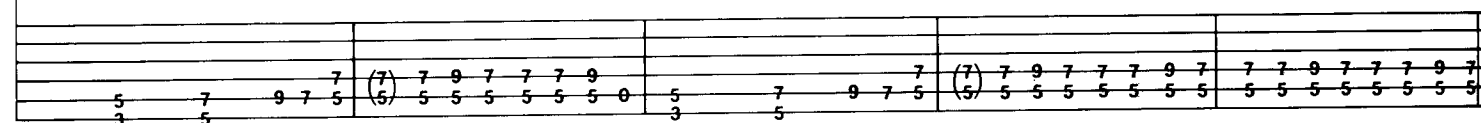
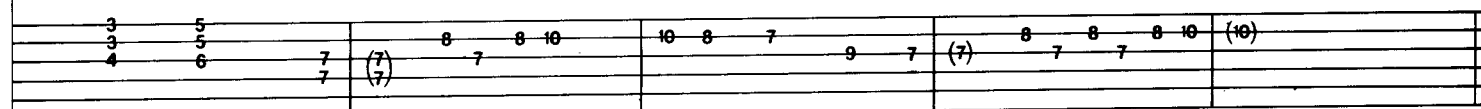
P H sl. H sl. H

(7) 9 8 7 10 10 7 8 7 sl. 10 (10) 10 7 8 7 sl. 10 (10) 10 7 8 7 7

Rhy. Fig. 1

7 7 9 7 7 7 9 7 7 9 7 7 7 9 7 7 7 9 7 0

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 0



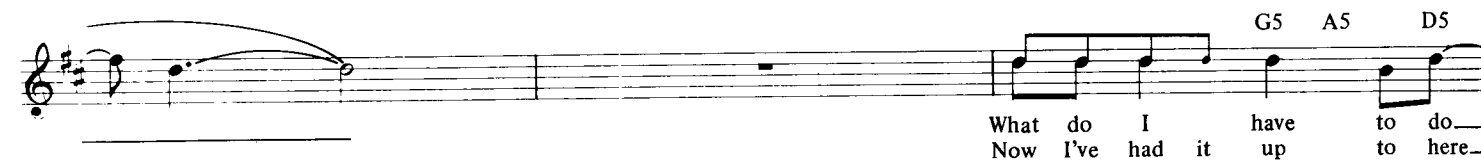
1st, 2nd Verses
w/Riff A & Rhy. Fig. 1 (both 2 times)



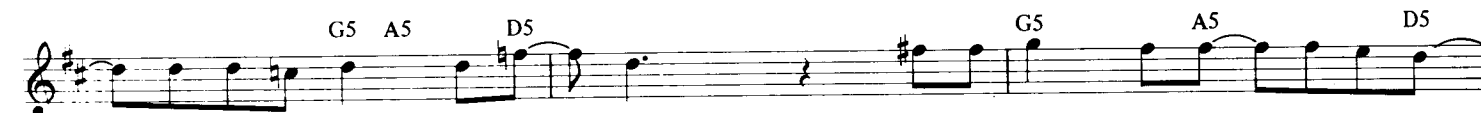
I'm not real - ly too sure 'bout this con - ver - sa - tion. There's been a
Now I'm tryin' to make the best out of a bad sit - u - a - tion. You take my



lot of talk but noth - ing said. And don't you un - der - stand my French?
heart, flush it down the drain. I'm eas - y, ba - by, it's a shame.



What do I have to do
Now I've had it up to here.



to make a res - er - va - tion, just to talk to you and ex - plain?
with all your ag - gra - va - tion that you put on me, such a crime.



Now all you ev - er do is com-plain.
Ba - by, you're just wast - in' my time.

Chorus

G5 A5 D

got no, I got no room_ for e - mo - tion, yeah. — It's like a

*Riff B

Full

hold bend

Full

H H

9 (9) 10 9 9 7 (7) 7 7 8 7 7 (7) 7 7 8 7 7

*2nd time only: Play 2nd half of Riff B, then 1st half.

Rhy. Fig. 2

Full Full

sl. H sl.

Full Full

sl. H 15 sl.

5 5 5 7 7 7 7 7 7 7 7 9 7 7 7 9 (9) 7

5 5 5 7 7 7 7 7 7 7 7 9 7 7 7 9 (9) 7

3 3 3 5 5 5 5 5 5 5 5 9 7 7 7 9 (9) 7

To Coda

G5 A5 D

cloud drip-pin' ra - di - a - tion right_ on my head. — I

(end Riff B)

Full

hold bend

Full

9 (9) 10 9 9 7 (7) (7)

(end Rhy. Fig. 2)

sl. H sl.

Full Full

sl. H 15 sl.

5 5 5 7 7 7 7 7 7 7 7 9 7 7 7 9 (9) 7

5 5 5 7 7 7 7 7 7 7 7 9 7 7 7 9 (9) 7

3 3 3 5 5 5 5 5 5 5 5 9 7 7 7 9 (9) 7

Rhy. G5 A5 D5 A5

gtr. *sl.*

got no, I got no room_ for e- mo - tion.

Guitar solo w/Rhy. Fig. 1 (2 times)

2. D5 Full G5 A5 D5 G5 A5 D5 *sl.* G5 P A5 P D5

Full

10 (10) 10 8 7 5 5 3 2 5 8 7 (7) 3 *sl.* P 7 8 10 8 7 9

G5 Full A5 D5 P (2nd lead gtr.)

Full hold bend Full hold bend P P

Full

(9) 10 9 9 (9) 7 10 (10) 10 10 10 (10) 9 7 10 8 7 9 7 7 9 7

H

G5 A5 D5 Full Full G5 A5 D5 Full D5

Full Full Full P *sl.* G5 3 A5 3 Full D5

Full Full Full P *sl.* H H H H H H

(7) 9 (9) 9 (9) 7 8 7 (7) 7 5 7 7 8 9 7 9 7

sl. H H H H

D.S. al Coda

G5 A5 D5

Full Full Full Full Full Full Full *sl.*

Full Full Full Full Full Full Full *sl.*

9 7 9 7 9 7 9 7 7 (7) 9 7 (7)

Coda
w/Rhy. Fig. 2

G5 A5 D

got no, I got no room_ for e-mo - tion, yeah.____ It's like a

Full

hold bend

Full

9 (9) 10 9 9 7 (7) (7)

G5 A5 D

cloud drip-pin' ra - di - a - tion right_ on my head_ I

H H

H H

7 (7) 7 7 8 7 7 (7) 7 7 8 7 7

w/Rhy. Fig. 2

G5 A5 D

got no, I got no room_ for e-mo - tion. It's like a

Full

hold bend

Full

10 (10) 10 10 10 10 (10) 7 7 8 7 7 10 (10) 10 7 8 7 7

G5 A5 D

cloud drip-pin' ra - di - a - tion right_ on my head_ Repeat and fade I

Full

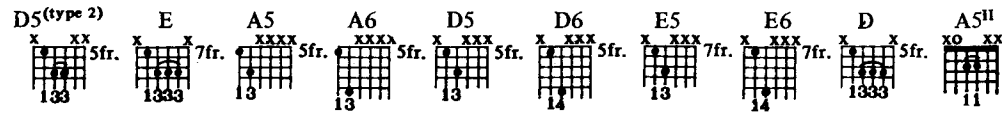
hold bend

Full

9 (9) 10 9 9 7 (7) (7)

SHIP ROLLS IN

Words and Music by
Taime Downe and Greg Steele



Moderate Rock ♩ = 154

Intro

A5 Gtr. I D5 E5 A5

A5 Gtr. I D5 E5

Gtr. II

A5 1.2. 3.

A5 D5 E5

1. Shake it, don't break it, ba - by. You got - ta let your hair hang down..
 2.3. See additional lyrics

H P.M. ----- H

H H

A5 D5

I eat my din - ner right out ___ of a gar - bage can, ___ I got my

Rhy. Fig. 1

P.M. H P.M. ----- H

H

E5 A5 w/Rhy. Fig. 1

clothes from the lost and found. ___ You got - ta roll with the punch - es,

(end Rhy. Fig. 1)

H P.M.

H

D5 E5 A5

spin like a top, but I ___ don't have much, but I ___ got a lot of per -

w/Rhy. Fig. 1 (1st 3 bars only) D5 E5

son - al - i - ty, ___ and that's ___ all that counts. ___

[illegible]

w/Rhy. Fig. 2
D5

yeah, — and I'll be strut - tin' my stuff through the

(end Rhy. Fig. 2)

H P

H P

[illegible]

Guitar solo

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bass part is written in bass clef. The guitar part features various chords (A5, A6, A5, A6, A5, A6, A5, D5, D6, D5, D6, E5, E6, E5, E6, A5) and includes slurs, accents, and dynamic markings like "sl." and "Full". The bass part includes fret numbers (5, 4, 5, 5, 4, 5, 5, 4, 5, 5, 5, 5, 5, 5, 5, 5, 7, (7), (7), 5, 7, 5, 5, 7, (7), 7, 7, 7, 7, (7), 5, 7) and includes slurs, accents, and dynamic markings like "Full" and "P".

⑤3fr. 4fr. C H C# A5^{II} ⑤3fr. 4fr. C H C# A5^{II} D E

sl.

sl.

sl.

5 4 5 5 3 5 5 5 5 12 8 8 8 10 10 8 8 10 10

Coda
w/Rhy. Fig. 2 (2 times)

ships roll in I'm - a read - y, whoa_ yeah, - and I'm

strut - tin' my stuff through the high - class part of town. Now when my

ship rolls in I'm - a read - y.

Freely

rit.

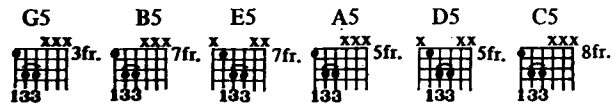
*Flick pickup switch
in specified rhythm.

Additional Lyrics

2. Dazed and kinda lazy,
I was bailing out my boat with one hand,
Closer and closer to the green and silver coast.
I won't be happy till my feet hit the sand.
You gotta heat right through the bone, gotta chip away the stone.
I got rocks in my head and my pants.
You're a land lover, baby, and I'm your
Supply and demand. (To Chorus)
3. Drivin' real fast in my limousine,
I got two girls in the back, it's the American dream.
There's so much money but so little time.
It seems like yesterday I didn't have a dime.
Got me a mansion and a swimming pool.
Oh, living this luxury is totally cool.
It's a long way from the bottom and a short drop from the top.
Now that my ship's come in I ain't gonna stop. (To Chorus)

SHOOTING YOU DOWN

Words and Music by
Taimé Downe



Intro Medium Rock ♩ = 152

E5

P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

A5 Rhy. Fig. 1

P.M. P.M. ----| P.M. P.M. ----| P.M. P.M. ----| P.M. P.M. ----| P.M. P.M. ----| P.M. P.M. ----|

B5 w/Fill 1 A5 E5 (end Rhy. Fig. 1)

P.M. P.M. ----| P.M. ----| P.M. ----| P.M. ----| P.M. ----|

1st, 2nd Verses w/Rhy. Fig. 1 (2 times) E5 B5

1. I'm not see - in' it, ba - by. I got - ta hear what you say, say it, —
2. Ca - dil - lac wom - an, your make - up is start - in' to roll down your white walls, —

w/Fill 1 A5 E5

— come on say it, come on. — You got me
— come on stop it, come on. — You're

Fill 1

Full Full Full Full Full

[illegible]

w/Riff C

(Shoot - ing — you and I'm look - in' you down, —

try my hard - est just to shoot — you down. —

(Shoot - ing — you down. —)

I'm laugh - in' like — a clown, (Shoot - ing — you down.)

track - in' you down, —

(Shoot - ing — you down. —)

and I try my hard - est just to shoot — you down. —

(Shoot - ing — you down. —)

w/Fill 4 1st time
w/Fill 3 2nd & 3rd times
A5

To Coda

1. (A5) 2. (A5)

Bet - ter

C5

w/Fill 5
B5

A5

watch out, ba - by, there's a whole lot of shoot - in' go - in' on.

Riff C

Fill 3

steady gliss.

pick slide

Fill 4

steady gliss.

pick slide

Fill 5

Full Full Full Full Full

Full Full Full Full Full

Fill 6

Musical notation for Fill 6. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains a series of chords and notes, with three instances labeled "Full". The bottom staves show fingerings for the left hand, with numbers 5, 7, and 9 indicating specific fret positions or techniques.

SMASH ALLEY

Words and Music by
Taine Downe and Brent Muscat

Medium Rock ♩ = 140

Intro

(Drums)

4

(Bass enters)

Intro musical notation for guitar. The staff is in G major (one sharp) and 4/4 time. It begins with a whole rest for 4 measures, then a quarter note G4, a quarter note A4, and a quarter note B4, all marked with a slide (sl.). The bottom staff shows the fretboard with the notes G, A, and B indicated.

N.C.(E5)

Rhy. Fig. 1

x pick slide

w/Fill 1

N.C.(E5) Rhy. Fig. 1 musical notation. The staff shows a rhythmic figure: quarter notes G4, A4, B4, G4, quarter notes F#4, E5, D5, C5, quarter notes B4, A4, G4, F#4. This is followed by three measures marked with a slash and a percent sign (%). The bottom staff shows the fretboard with the notes G, A, B, F#4, E5, D5, C5, B4, A4, G4, F#4 indicated.

w/Fill 2

(A5)

w/Fill 1

(E5)

w/Fill 2 (A5) and w/Fill 1 (E5) musical notation. The staff shows two rhythmic figures. The first figure (w/Fill 2) consists of quarter notes G4, A4, B4, G4, quarter notes F#4, E5, D5, C5, quarter notes B4, A4, G4, F#4. The second figure (w/Fill 1) consists of quarter notes G4, A4, B4, G4, quarter notes F#4, E5, D5, C5, quarter notes B4, A4, G4, F#4. Both are followed by measures marked with a slash and a percent sign (%). The bottom staff shows the fretboard with the notes G, A, B, F#4, E5, D5, C5, B4, A4, G4, F#4 indicated.

C5

B5

N.C.(E5)

D5

(end Rhy. Fig. 1)

C5, B5, N.C.(E5), D5 musical notation. The staff shows four measures of chords: C5 (C5, G4), B5 (B5, F#4), N.C.(E5) (E5, D5), and D5 (D5, C5). Each measure is followed by a rhythmic figure (quarter notes G4, A4, B4, G4, quarter notes F#4, E5, D5, C5, quarter notes B4, A4, G4, F#4). The bottom staff shows the fretboard with the notes C5, B5, E5, D5, G4, A4, B4, F#4, E5, D5, C5, B4, A4, G4, F#4 indicated.

Fill 1

Fill 1 musical notation. The staff shows a rhythmic figure: quarter notes G4, A4, B4, G4, quarter notes F#4, E5, D5, C5, quarter notes B4, A4, G4, F#4. This is followed by a measure marked with a slash and a percent sign (%). The bottom staff shows the fretboard with the notes G, A, B, F#4, E5, D5, C5, B4, A4, G4, F#4 indicated.

Fill 2

Fill 2 musical notation. The staff shows a rhythmic figure: quarter notes G4, A4, B4, G4, quarter notes F#4, E5, D5, C5, quarter notes B4, A4, G4, F#4. This is followed by a measure marked with a slash and a percent sign (%). The bottom staff shows the fretboard with the notes G, A, B, F#4, E5, D5, C5, B4, A4, G4, F#4 indicated.

1st, 2nd, 3rd Verses

N.C.(E5)

w/Fill 3

w/Fill 3

1. Hang-in' out with jun-ior on the street, 'n' catch-in' new dis-eas-es once a week,
2.3. See additional lyrics

P.M.-----|

sl. P.M.-----|

0 0 3 0 6 6 4 3 0 9 9 (9) 0 0 3 0 6 6 4 3 0 9 9 (9)

sl. sl.

(A5)

w/Fill 4

(E5)

w/Fill 3

in-fect-ing ev-'ry-one we meet. Our life is just one big trick-or-treat. Mo-

P.M.-----|

sl. P.M.-----|

0 0 3 0 6 6 4 3 0 9 9 (9) 0 0 3 0 6 6 4 3 0 9 9 (9)

sl. sl.

C5

B5

N.C.(E5)

D5

lest-ed and ar-rest-ed in Smash Al-ley.

5 5 4 4 7 7 7 7 7 7 7 7

3 3 2 2 0 3 0 6 6 4 3 0 5 5 5 5

3 2 0 0 3 0 6 6 4 3 0

Fill 3

P

sl.

12 14 14 12 14 12 (12) (12)

P

sl.

Fill 4

Full Full

Full Full

sl.

10 10 10 10 10 10 (10) (10)

12 12 12 12 12 12

Chorus

*Rhy. Fig. 2

E5 G5 A5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times) E5 G5 A5

Lip - stick, junk - ies and run - a - ways in Smash Al - ley.

Rhy. Fig. 2A (end Rhy. Fig. 2A) Full

9 9 12 14 (14) 12 12 12 12 12 9 9 7 7 10 12 12 12 12 7 7 7 5

*Use voicings indicated in 1st bar of Rhy. Fig. 2A.

E5 G5 A5

Say good - bye to your ma - ma if you're gon - na hang out in Smash

(5) 5 3 3 3 9 9 12 14 (14) 12 12 12 12 12 7 7 10 12 12 12 12

E5 G5 A5 D5

Al - ley.

1/2 1/2 sl.

9 9 12 14 (14) 14 12 12 7 7 5 7 5 7 5 5 3

C5 N.C.(E5) To Coda D5 D.S. (no repeat) al Coda

3. You

5 5 3 0 3 2 0 0 3 0 6 6 4 3 0 7 7 7 7 7 7 5 5 5 5

Coda

Guitar solo
w/Rhy. Fig. 1
N.C.(E5)

The score is divided into several systems of musical notation, each consisting of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

System 1: Treble staff begins with a Coda symbol and a D chord. The bass staff shows fret numbers: 0, 5, 7, 7, 7, 7, 5, 5. A double bar line follows. The bass staff continues with fret numbers: 12, 12, 12, 15, 12, (12), 12, 14, 15, 17, 15. A slur (sl.) is placed over the final notes.

System 2: Treble staff includes performance instructions: Full, 1/2 P, Full, Full, Full P, and wavy lines. The bass staff shows fret numbers: 12, 12, 12, 15, 12, (12), 12, 14, 12, 14, 12, 14, 14, 14, 14, (14), 12, 14, 12, 15, 12, 14. A slur (sl.) is placed over the final notes.

System 3: Treble staff includes performance instructions: (E5), wavy lines, 1/2 C5, and B5. The bass staff shows fret numbers: (14), 12, 15, 14, (12), 14, 17, (17), 14, 15, 14, 12, 14, 12, 12, 15, 15, 13. A slur (sl.) is placed over the final notes.

System 4: Treble staff includes performance instructions: N.C.(E5), D5, E5 Full, G5, A5 Full, H P, P P, and 3. The bass staff shows fret numbers: 15, 13, 12, 13, 12, 14, 12, 14, 12, 11, 12, 11, 12, 0, 7, (7), 5, 5, 8, (8), 5, 8, 5, 8, 7, 5, 5. A slur (sl.) is placed over the final notes.

System 5: Treble staff includes performance instructions: E5, G5, A5, sl., E5, H, G5, A5. The bass staff shows fret numbers: (5), 7, 7, 7, 5, 7, 5, 7, 6, 3, 5, 3, 5, 3, 5, 7, 9, 7, 9, 5, 7, 17, 10, 17, 19, 10. A slur (sl.) is placed over the final notes.

System 6: Treble staff includes performance instructions: Full, P, E5, G5, A5, H Full. The bass staff shows fret numbers: (10), 17, 17, 19, (19), 17, 17, 19, 17, 19, 20, 17, 20, 19, 17, 19, 17, 19, 20. A slur (sl.) is placed over the final notes.

Chorus
w/Rhy. Fig. 2 & 2A (both 8 times)

E5 G5 A5 E5 G5 A5

Lip - stick, junk-ies and run - a - ways _____ in Smash Al - ley. _____ Say good -

E5 G5 A5 E5 G5 A5

bye to your ma - ma if you're gon - na hang out _____ in Smash Al - ley. _____

E5 G5 A5 E5 G5 A5

High heels _____ and switch - blades _____ in Smash Al - ley. _____ Say a - di -

E5 G5 A5 E5 G5 A5

os to your ma - ma if you're gon - na hang out _____ in Smash Al - ley. _____

D5 C5 E5

Ow!

sl. sl.

7 5 3 0 3 2 0 0 3 0 6 6 4 3 0

sl.

Additional Lyrics

2. Captain Friendly locked me in his cage.
He said, "Boys, you'd better behave.
She's only fourteen, in the seventh grade.
If her daddy only knew he'd be screamin' in his grave."
Molested and arrested in Smash Alley. (To Chorus)
3. You see, Missy just made it out on parole.
She's huddled in the gutter and she's shivering with cold.
She's so high strung, I'm on the tip of her tongue,
Kneeling in the alley all covered with scum.
Molested and arrested in Smash Alley. (To Chorus)